





## Current Exhibitions

Cover: This bronze mirror, discovered by chance during excavations for a water main, is decorated by an erotic Dionysian scene with a satyr who leans over to caress a sleeping youth. It can be seen in *Magna Graecia: Greek Art from South Italy and Sicily* (h. 29 cm, Museo Archeologico Nazionale di Reggio Calabria, inv. 5762; Photo: Bruce M. White).

The exhibition *Challenging Structure* illuminates the creative process of architect Frank Gehry in the design of the Peter B. Lewis Building at CWRU.



### **A City Seen: Photographs from The George Gund Foundation Collection**

*South Galleries, through January 26, 2003*  
Cleveland through the lenses of a dozen distinguished contemporary photographers

### **Magna Graecia: Greek Art from South Italy and Sicily**

*North Gallery, through January 5, 2003*  
Eighty-one masterworks illuminate the culture of the Greek colonies in ancient South Italy and Sicily

### **Elizabeth Catlett: Prints and Sculpture**

*Galleries 241 and 242, through January 5, 2003*  
Emotional depth and the quest for social justice in six decades of work by an important African-American artist

### **Looking at Children**

*Galleries 103 and 104, through December 4*  
The world of children, in photographs from the permanent collection

### **Challenging Structure: Frank Gehry's Peter B. Lewis Building**

*Gallery 244, through February 24, 2003*  
Drawings, photographs, and models trace the evolution of this nearby project on the CWRU campus

### **Girl Culture: Photographs by Lauren Greenfield**

*Gallery 105, through December 4*  
Provocative images explore the nature of modern femininity



## From the Director

Dear Members,

On view in the main special exhibition gallery is *Magna Graecia*, a groundbreaking exhibition of works from South Italy and Sicily that show how, thousands of years ago, ancient Greek culture and aesthetic sensibility spread into neighboring regions of the Mediterranean, profoundly influencing the evolution of Western art.

*A City Seen*, the exhibition of photographs created for annual reports of The George Gund Foundation, is on view all month. The show offers highlights from portfolios by some of our era's greatest photographers, each of whom was commissioned to create a photographic essay that expressed a telling aspect of the people or the physical landscape of Cleveland. Each artist came up with a distinctive and memorable response to that challenge. Our thanks to The George Gund Foundation for generously supporting the exhibition and its related programs, as well as the publication and attractive retail pricing of the beautiful catalogue.

The first full weekend of this month brings the luminous Winter Lights Lantern Festival, December 6 to 8, culminating in the University Circle collaborative event, Holiday CircleFest, on the afternoon of Sunday the 8th. The festival has become a favorite way to initiate the holiday season.

On the following Thursday, the 12th, at 11:00, we welcome my colleague Philippe de Montebello, director of the Metropolitan Museum of Art in New York, who will speak on *The*

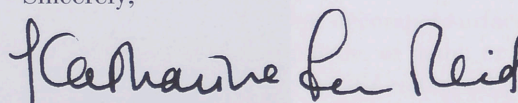
*Changing Vision of Museums*, a talk sponsored by the Womens Council. Proceeds will support museum programs.

Another annual favorite is the holiday concert featuring the St. Paul's Episcopal Church Choir and area instrumentalists under the direction of Karel Paukert. The series of performances in the galleries and Gartner Auditorium takes place throughout the afternoon of Sunday, December 22.

This year's free holiday film festival brings five wonderful movies by the great Billy Wilder, who died earlier this year. These are a few of Wilder's lesser known gems—all presented for free as a "thank you" to the museum film audience.

Finally, I invite you to read the article on p. 4, an introduction to Charles Venable, who arrived as our new deputy director for collections and programs in September after more than a decade of distinguished service at the Dallas Museum of Art. The new position reflects the mission of the museum to collect and present great works of art—be they in the galleries, on stage, on film, or in other media—and to reach in the most meaningful ways the broadest audience possible. I ask you to join me in welcoming Charles to the museum and to Cleveland.

Sincerely,

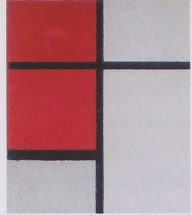


Katharine Lee Reid, Director

Costumed performers enliven the Winter Lights Lantern Festival and Holiday CircleFest, Friday the 6th through Sunday the 8th.







# Forward Thinking

PROFILE

Charles Venable stands in the doorway to gallery 232, before a Herter Brothers fire screen that he has long admired (ca. 1878–80, gilded wood, painted and gilded wood panels, brocaded silk, embossed paper, *The Severance and Greta Millikin Purchase Fund* 1997.58).



In September the museum welcomed its first deputy director for collections and programs, Dr. Charles L. Venable. The new position gathers together all of the museum's curators, conservators, educators, musicians, librarians, and registrars, as well as the exhibitions department. With curatorial expertise in American and European decorative arts, Venable worked at the Dallas Museum of Art between 1986 and 2002. He was named deputy director and chief curator in 1994, and served as interim director for a period in the late 1990s. A native of Houston, he is a graduate of Rice University, the Winterthur Program at the University of Delaware, and Boston University.

Venable's new position in Cleveland is in many ways typical of the role of a museum director a generation ago: to lead curatorial and program activity. From art acquisitions and musical concerts to film series and school programs, these fundamental activities make museums dynamic and enjoyable. Linking these various areas not

only increases financial efficiency, but more importantly allows for greater cross-fertilization between departments. "The CMA has a glorious past," he says, "and by working together the future can be just as bright."

Much of that future depends on reaching out to people throughout the community. "One of the greatest opportunities for Cleveland," says Venable, "is to attract a young, vibrant audience, particularly with CWRU just across the street. It's a natural, and may lead us to do some interesting things that we never attempted before. Staying open later might be one possibility, as the success of the *Into the Light After Dark* event in August suggested. And the addition of a large atrium as part of the expansion project will open up all kinds of possibilities, since such a space could become the city's new 'town square.'

"The museum is already part of the lives of many people both here and far away. It does a superb job of serving art connoisseurs from all



"The whole idea of rocks in a circle has such resonance. Britain's Stonehenge, rune stones in Germany—there's this ancient tradition of people creating these forms, these messages to us across the ages. To me, Richard Long's Cornwall Circle has that same kind of mystical power" (slate, 1991, 75th Anniversary Gift of the Cleveland Society for Contemporary Art 1991.121).



over the world. There is a devoted local audience as well, but we should be able to expand that audience if we are responsive to the community's needs. It's a matter of getting more Clevelanders to think of the museum as an important destination. This place is for everybody, plus it's free."

Combining the museum's collecting and programming efforts into a single organizational unit offers new possibilities for outreach. "The CMA's responsibility in collecting has long been to acquire great works of art and to preserve them as long as possible for the public good," he says. "But the overall mission is broader than that and includes embracing the community. When the museum opened in 1916, for example, it built a stellar collection of armor because steel was such a strength of the economy here. Today one might try to augment the collection of African American or Hispanic art because so many of our citizens come from those backgrounds. No matter how Cleveland

might change over the coming generations, I am sure we will always be proud to have great works from diverse cultures." Venable's long-range goal is to work with Director Katharine Reid to ensure that the CMA continues to be known for the excellence of its works of art and scholarship, as well as for innovative interpretation and responsiveness to its audiences. "We must succeed in demonstrating how art can be relevant to everyone's life."

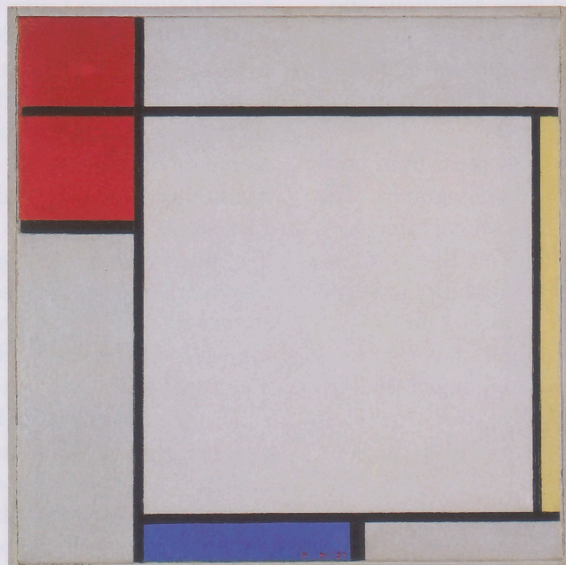
This goal leads to thoughts about the new galleries that will be created during the museum's expansion. "We have to be very smart about how we arrange all this wonderful art," he says. "Some visitors appreciate strict chronology, but most prefer to wander in a nonlinear fashion. That might suggest doing thematic arrangements within a larger chronological framework. A major feature of the expansion will be smaller interpretive spaces that allow the flexibility to bring diverse objects together, linked by a common theme, chronology, material, technique—the opportunities to be creative are endless."

Interpretation, he proposes, means more than just providing art-historical and cultural context for a work. "A lot of people are interested in materials and technique. Is that decorated surface on that fire screen molded plastic, or paint, or leather, or textile? The label says it's embossed paper, but what exactly does that mean to most people? Perhaps in the future we could have an area in a learning center where visitors could learn more about the technique. By being creative and engaging, we could help people really come to understand how such a thing was made.

"We need to offer ways for the visitor to get past the mystique of a great object presented on a pedestal and just say 'wow!' I like hearing 'wow' in the galleries. Loudly, as far as I'm concerned."

■ Gregory M. Donley, Senior Writer/Designer, External Affairs

Venable can envision an interesting interpretive project built around this 1927 Piet Mondrian painting, *Composition with Red, Yellow, and Blue*. "All this effort to make it look as simple as possible," he marvels. "Visitors would be fascinated to know the lengthy process Mondrian went through to create this deceptively simple composition" (oil on canvas, Contemporary Collection of The Cleveland Museum of Art © Mondrian/Holtzman Trust, c/o Beeldrecht/Artists Rights Society [ARS], New York 1967.215).







# John Szarkowski

EXHIBITION

Located near his house, this inviting meadow has been a favorite subject for Szarkowski, who repeatedly recorded it in different years and seasons. Here it is gently bathed in spring sunshine (Meadow Spring, 1997, gelatin silver print, 40.6 x 50.8 cm, © John Szarkowski, Courtesy Pace/MacGill Gallery).



**Land in Light:**  
**John Szarkowski**  
**Photographs**  
December 7, 2002–  
February 12, 2003

A world-renowned theorist and historian of photography, John Szarkowski directed the department of photography at the Museum of Modern Art in New York for nearly 30 years (1962–91). At this influential forum, he organized more than 100 groundbreaking exhibitions that helped shape contemporary photography. Two of his most ambitious and influential shows, *Mirrors and Windows: Photographs Since 1960* and *Photography Until Now*, were displayed respectively at the Cleveland Museum of Art in 1978 and 1990.

The former explored the movement from public to private concerns in recent photography. The latter was a vast project marking photography's sesquicentennial, celebrating the medium's impact as an art form, and recognizing its ability to serve as a vehicle for technological evolution and social change. Through his keen intellect, discerning eye, and clear prose, Szarkowski changed the way we look at and think about photography. He established standards while opening up the medium to a new audience.

What you might not know is Szarkowski's importance as a photographer himself. Before joining the staff of MOMA, he created two beautifully photographed and well-written books: *The Idea of Louis Sullivan* (1956) and *The Face of Minnesota*

(1958). In 1991 after his retirement, Szarkowski returned to his first love of making photographs, while continuing his curatorial, publication, and lecturing activities.

He wrote the provocative introduction to the strikingly original book accompanying the exhibition *A City Seen: Photographs from The George Gund Foundation Collection* (on view in the south galleries until January 26, 2003). Meanwhile, a new photography exhibition offers the opportunity to appreciate concurrently the force and vitality of his photographs as well as his prose: opening this month is *Land in Light*, drawn from two of Szarkowski's favorite bodies of work from the past 11 years.

Much of *Land in Light* features East Chatham, where Szarkowski resides in upstate New York, an environment that has proved to be a deep, sustaining well of inspiration. He has responded with haunting landscapes of sculptural apple trees, a charismatic old barn on his land, and a lush meadow—all recorded in different seasons and lighting conditions. His expansive, sun-drenched photographs of arid southwest landscapes are a stark contrast to the more intimate, botanically extravagant ones created around his home. In 1992 Szarkowski photographed at various locations in Arizona while a visiting professor in Tucson.



Sandwiched between broad expanses of white snow, the barn's weathered vertical planks became a backdrop for the intricate pattern of the thickly coated tree limbs (Barn with Cox Orange Pippin, 1993, gelatin silver print, 40.6 x 50.8 cm, © John Szarkowski, Courtesy Pace/MacGill Gallery).



Szarkowski's delightful book *Mr. Bristol's Barn* (1997) paired spartan images of a handcrafted 19th-century timber barn with revealing excerpts from the Civil War-era diary of Mr. Blinn, a neighbor of the barn's original owner. The shelter's open doorway carefully frames blossoming trees (Stayman Wine-saps from Barn, 1997, gelatin silver print, 40.6 x 50.8 cm, © John Szarkowski, Courtesy Pace/MacGill Gallery).

Szarkowski's classically composed, straightforward black and white images deftly express his interests in scale, perspective, detail, and light. His strong command of photographic craft results in finely made prints where minute and subtle distinctions become clearly understood. Through the timelessness of his pictures, their universality

of meaning is revealed to the patient observer. The work alludes to the crispness of detail and grandeur of presentation of 19th-century wet-plate photography. For sure, Szarkowski's photographs fulfill a goal stated in 1958: "I want to make pictures possessing the qualities of poise, clarity of purpose, and natural beauty, as these qualities were achieved in the work of the good wet-plate photographers."

■ Tom E. Hinson, Curator of Photography





In gallery 218 Fra Filippo Lippi's *Saint Michael and Saint Anthony*, painted about 1458 (tempera on wood panel, Leonard C. Hanna Jr. Fund 1964.150), hang at either side of *The Virgin and Child with Angels* by a follower of Lippi, painted around 1460 (tempera on wood panel, Holden Collection 1916.802).

# Fragments of a Lost Altarpiece



Fra Filippo Lippi's exquisite *Saint Michael the Archangel* and *Saint Anthony* have usually hung by themselves in the museum's Renaissance galleries. Recently, however, a third panel joined the pair: *The Virgin and Child with Angels*, by one of Lippi's followers. The decision to hang these three pictures together is a bit controversial, as it makes them appear as if originally intended as a single unit. This is not exactly the case.

Lippi's panels of Saints Michael and Anthony are all that remain of a splendid, costly altarpiece commissioned by Giovanni di Cosimo de' Medici, the younger son of Duke Cosimo de' Medici. Remarkably, a letter from Lippi to Giovanni survives, dated July 20, 1457. It describes Lippi's progress on the altarpiece and includes something many of us can relate to, a plea for money. Although Giovanni had advanced him some funds, the time spent on the project and its costs were becoming a problem for Lippi, who suspended work on the altarpiece. Apparently on the defensive, Lippi writes: "I am here entirely to be a slave to you, and I will get the work done." Further, Lippi says that while he has been advanced some money, the work and the materials are probably worth twice

what he was paid. In closing, he includes a sketch showing that the altarpiece is almost finished.

Although we have no further documents, the altarpiece was finished and then sent as a diplomatic gift to Alfonso V of Aragon, King of Naples. Two letters from Giovanni, both dated 1458, note that it pleased the monarch. After this, however, the altarpiece disappeared for several hundred years. In 1871 two panels—not the entire altarpiece—appeared in Madrid among the possessions of Condesa Pacheco, wife of the Spanish ambassador to Rome. They were purchased by an English dealer and by 1920 were reframed together. Sometime after this the panels were reframed again, loosely in accord with Lippi's model, complete with Gothic details and vases of carved flowers. Unfortunately, this frame is also lost. Presumably when the paintings entered our collection they were given their present very simple frames of gilded wood.

The museum already owned a period copy of the missing central panel. In contrast to the wealth of information about Lippi's panels, we know little about the copy of his *Virgin and Child with angels*. The painting itself was made soon after Lippi's original by one of his followers, and is



In 1457 Lippi sketched the complete altarpiece in a letter to his patron Giovanni di Cosimo de' Medici. The inscriptions read "five feet high/six feet wide."



obviously close in style to the images of Saints Michael and Anthony. Its composition—with the Virgin looking down to angels holding the infant Jesus—corresponds to Lippi's sketch. Indeed, scholars believe that it is the closest to the lost original.

Like those of the two saints, the frame on this painting is not original, but neither is it a copy. Instead, it is an old frame, possibly from the 16th century. Because the painting did not fit into the frame a faux-stone liner was added to the inside edge.

The flanking panels were reframed together, probably when in the hands of an English dealer in the 1920s. This frame bears little resemblance to that sketched by Lippi, being a simpler Renaissance surround with Corinthian colonettes. Later the panels acquired the exuberant frame at right, inspired by the sketch in Lippi's letter. Both frames are now lost.



An appropriate installation of all three panels has long been a subject of discussion. One possible solution would be to reconstruct the original altarpiece, returning the pictures to something approaching their original appearance. However, that suggests, rather deceptively, that all the panels—and the frame—are original. Alternatively, all three panels might be hung together with no frames at all, suggesting that they are fragments of a lost ensemble. But this approach, though honest, is not very pleasing visually. For the moment the museum has decided to hang the three pictures together, all in their current frames, making clear that while these panels are related, they are not actually part of an ensemble. This installation also gives us a chance to consider the appearance and the relationship of the paintings. More importantly, hanging the three panels gives our visitors a chance to study the problem themselves, allowing them to compare Lippi's masterful panels to one by a talented but less gifted follower, and to consider their history.

■ Stanton Thomas, Assistant Curator of Paintings







## Alexander Sokurov: Recent Video Work

Cleveland premieres of six videos, none distributed in the U.S., by the Russian master Alexander Sokurov, whom Susan Sontag called "perhaps the most ambitious and original serious filmmaker of his generation." Each two-part film or double feature \$6, CMA members \$4.

(Russia, 1995, color, subtitles, Beta SP, 327 min.) The physical and psychic costs of warfare haunt this portrait of Russian soldiers between Tajikistan and Afghanistan.

### Confession

Saturday, December 14, 1:30 (part one, 156 min.); Sunday, December 15, 1:30 (part two, 104 min.); one ticket good for both parts.

(Russia, 1998, color, subtitles, Beta SP, 260 min.) A Russian ship patrols the Arctic Sea. "The outer journey of the ship parallels the inner voyage of the captain and the destiny of Russia" (James Quandt).

### Double Feature!

Saturday, December 21, 1:30.

### Oriental Elegy

(Russia, 1996, b&w, subtitles, Beta SP, 45 min.)

### Dolce

(Russia, 1999, color, subtitles, Beta SP, 60 min.) Two video poems. In

the first, a visit to a misty Japanese island becomes a lyrical inquiry into the afterlife. The second focuses on the widow of Japanese writer Toshio Shimao, who lives a spartan existence with her disabled daughter on an isolated island.

### Double Feature!

Sunday, December 22, 1:30.

### Elegy of a Voyage

(France/Russia/the Netherlands, 2001, color, subtitles, Beta SP, 47 min.)

### An Elegy from Russia

(Russia, 1993, color, subtitles, Beta SP, 68 min.) Two tone poems of exquisite beauty. In the first, a man journeys across snow-covered landscapes to arrive at a deserted museum at night. The second—"one of [Sokurov's] most sublime achievements" (Tony Pipolo)—is a metaphorical overview of the last 100 years of Russian history.

Oriental Elegy



### Spiritual Voices

Saturday, December 7, 1:30 (part one, 158 min.); Sunday, December 8, 1:30 (part two, 169 min.); one ticket good for both parts.

## Wilder at Heart



The Private Life of Sherlock Holmes

This year's free holiday film festival pays tribute to the great Billy Wilder, who died earlier this year, leaving behind a slew of famous masterpieces (*Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*, *The Apartment*) and the following lesser known gems that brim with his unmistakable wit, brio, and cynicism. Though admission is free, these movies are not recommended for children.

### Ace in the Hole (The Big Carnival)

Thursday, December 26, 1:30. (USA, 1951, b&w, 35mm, 112 min.) with Kirk Douglas and Jan Sterling. Here's a new 35mm print of a key Billy Wilder film that's never been released on video or DVD! When a man becomes trapped by a New Mexico cave-in, an opportunistic reporter delays the rescue in order to exploit the story.

### One, Two, Three

Friday, December 27, 1:30. (USA/W. Germany, 1961, b&w, 35mm, 108 min.) with James Cagney, Arlene Francis, and Horst Buchholz. An American Coca-Cola executive in 1960s West Berlin tries to sell soda pop to the Russians in this hilarious, frantic Cold War farce. Scope print!

### Kiss Me, Stupid

Saturday, December 28, 1:30. (USA, 1964, b&w, 35mm, 126 min.) with Dean Martin, Kim Novak, and Ray Walston. Here's a new print of the naughtier European version of Billy Wilder's notorious sex farce about a famous singer, stranded in godforsaken Climax, Nevada, who becomes involved with an aspiring songwriter and his sexy wife. This new scope print contains two endings—the scandalous original, and the cleaned-up U.S. one.

### Avanti!

Sunday, December 29, 1:30. (USA, 1972, color, 35mm, 144 min.) with Jack Lemmon and Juliet Mills. Underrated comedy in which a stuffy American travels to Europe to claim his father's body and there meets and falls in love with his father's lover's daughter.

### The Private Life of Sherlock Holmes

Tuesday, December 31, 1:30. (Britain, 1970, color, 35mm, 125 min.) with Robert Stephens and Colin Blakely. One of Wilder's most moving, elegant, and personal films hypothesizes why the famous detective may have forsaken emotional attachments for a life of logic, reason, and deduction. Scope print!

*Detail of Red-Figure Bell-Krater (ceramic, Museo Archeologico Regionale "A. Salinas" di Palermo, inv. 2124; Photo: Bruce M. White)*





## LECTURES AND TALKS

### Philippe de Montebello

Philippe de Montebello



#### The Changing Vision of Museums

Thursday, December 12, 11:00.

The Womens Council welcomes Philippe de Montebello, director of the Metropolitan Museum of Art in

New York, to speak in Gartner Auditorium. Born in Paris, he attended French schools, graduated from Harvard (magna cum laude), and then from New York University's Institute of Fine Arts. He first joined the Met in 1963, left to lead the Museum of Fine Arts, Houston from 1969 to 1974, then returned to the Met as vice director for curatorial and educational affairs in 1974. He became acting director in 1977, and a year later was appointed director and has served in that role ever since. Tickets \$35 at the Ticket Center.

### Gallery Talks and Tours

Free talks leave from the main lobby at 1:30 daily, Saturdays and Sundays at 3:00, Wednesdays at 6:00, selected Thursdays at 2:30, and (during museum art classes) Saturday mornings at 10:30. Talks with special themes are noted here; others are general museum highlights tours. The 1:30 talk on the first Sunday of each month is sign-language interpreted.

#### Time in Art

Sunday, December 1, 1:30 (sign-language interpreted) and Wednesday the 4th at 1:30. Frank Isphording

#### Early Christian and Byzantine Art

Thursday, December 5, 2:30. Barbara Kathman

#### Nativity in Art

Saturday, December 7, 10:30, Sunday the 8th at 2:30, and Wednesday the 18th at 1:30. Mary Woodward

#### Photographs from the Collection of the Gund Foundation

Sunday, December 8, 1:30, Wednesday the 11th at 1:30, and Friday the 13th at 1:30. Saundy Stemen

#### Elizabeth Catlett

Sunday, December 8, 12:30 and Sunday the 15th at 1:30 (Kate Hoffmeyer) plus Sunday the 22nd at 1:30 and Sunday the 29th at 1:30 (Anita Peeples)

#### Art of the Ancient Americas: Aztec and Inca

Thursday, December 12, 2:30. Dyane Hronek Hanslik

#### Greek and Roman Art

Saturday, December 14, 10:30. Patricia Ashton

## Lectures

This French table fountain (right), made in Avignon in the first half of the 14th century, can be seen in gallery 214 (silver gilt and translucent enamel, h. 31.1 cm, Gift of J. H. Wade 1924.859).

#### The Painted Pot: South Italian Ceramics from Magna Graecia

Wednesday, December 4, 6:30. Mary Woodward

#### The Greeks in Sicily: A New Interpretation of Archaic Morgantina

Wednesday, December 11, 7:30. AIA talk by Jenifer Neils, Case Western Reserve University



## PERSONAL FAVORITE

Judy DeVere, administrative assistant in the conservation department, knows behind-the-scenes stories about many works of art. "This French table fountain is the most complete example of this type of object in the world, though probably hundreds were made in the 14th century." Perfumed water would be pumped up through the body and come cascading down over the three levels into a basin underneath. "The figures around the perimeter have little tubes so the water would come out their mouths. It was a kind of entertainment. You didn't have TV, but you could watch this.

"As the water came down, it would turn the wheels and move the bells. Since the water was perfumed, the aroma would fill the room as the fountain operated—like an air freshener. I used to be the assistant in medieval art, and I would ring the bells occasionally.



They have a very sweet sound. A number of years ago, we did an experiment to see if the mechanism would still operate. Since water could have damaged it, we used alcohol, but it turned out the seals were no longer tight enough and it leaked. Not too surprising after 650 years.

"I don't think it's fully appreciated. There's so much to look at—the fine metalwork, the colorful enameling, the mechanism. Each tiny animal has a different face. It's fascinating and absolutely unique."





FILM

## Alexander Sokurov: Recent Video Work

Cleveland premieres of six videos, none distributed in the U.S., by the Russian master Alexander Sokurov, whom Susan Sontag called "perhaps the most ambitious and original serious filmmaker of his generation." Each two-part film or double feature \$6, CMA members \$4.

### Oriental Elegy



### Spiritual Voices

Saturday, December 7, 1:30 (part one, 158 min.); Sunday, December 8, 1:30 (part two, 169 min.); one ticket good for both parts.

(Russia, 1995, color, subtitles, Beta SP, 327 min.) The physical and psychic costs of warfare haunt this portrait of Russian soldiers between Tajikistan and Afghanistan.

### Confession

Saturday, December 14, 1:30 (part one, 156 min.); Sunday, December 15, 1:30 (part two, 104 min.); one ticket good for both parts. (Russia, 1998, color, subtitles, Beta SP, 260 min.) A Russian ship patrols the Arctic Sea. "The outer journey of the ship parallels the inner voyage of the captain and the destiny of Russia" (James Quandt).

### Double Feature!

Saturday, December 21, 1:30.

### Oriental Elegy

(Russia, 1996, b&w, subtitles, Beta SP, 45 min.)

### Dolce

(Russia, 1999, color, subtitles, Beta SP, 60 min.) Two video poems. In

the first, a visit to a misty Japanese island becomes a lyrical inquiry into the afterlife. The second focuses on the widow of Japanese writer Toshio Shimao, who lives a spartan existence with her disabled daughter on an isolated island.

### Double Feature!

Sunday, December 22, 1:30.

### Elegy of a Voyage

(France/Russia/the Netherlands, 2001, color, subtitles, Beta SP, 47 min.)

### An Elegy from Russia

(Russia, 1993, color, subtitles, Beta SP, 68 min.) Two tone poems of exquisite beauty. In the first, a man journeys across snow-covered landscapes to arrive at a deserted museum at night. The second—"one of [Sokurov's] most sublime achievements" (Tony Pipolo)—is a metaphorical overview of the last 100 years of Russian history.

## Wilder at Heart



The Private Life of Sherlock Holmes

This year's free holiday film festival pays tribute to the great Billy Wilder, who died earlier this year, leaving behind a slew of famous masterpieces (*Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*, *The Apartment*) and the following lesser known gems that brim with his unmistakable wit, brio, and cynicism. Though admission is free, these movies are not recommended for children.

### Ace in the Hole (The Big Carnival)

Thursday, December 26, 1:30. (USA, 1951, b&w, 35mm, 112 min.) with Kirk Douglas and Jan Sterling. Here's a new 35mm print of a key Billy Wilder film that's never been released on video or DVD! When a man becomes trapped by a New Mexico cave-in, an opportunistic reporter delays the rescue in order to exploit the story.

### One, Two, Three

Friday, December 27, 1:30. (USA/W. Germany, 1961, b&w, 35mm, 108 min.) with James Cagney, Arlene Francis, and Horst Buchholz. An American Coca-Cola executive in 1960s West Berlin tries to sell soda pop to the Russians in this hilarious, frantic Cold War farce. Scope print!

### Kiss Me, Stupid

Saturday, December 28, 1:30. (USA, 1964, b&w, 35mm, 126 min.) with Dean Martin, Kim Novak, and Ray Walston. Here's a new print of the naughtier European version of Billy Wilder's notorious sex farce about a famous singer, stranded in godforsaken Climax, Nevada, who becomes involved with an aspiring songwriter and his sexy wife. This new scope print contains two endings—the scandalous original, and the cleaned-up U.S. one.

### Avanti!

Sunday, December 29, 1:30. (USA, 1972, color, 35mm, 144 min.) with Jack Lemmon and Juliet Mills. Underrated comedy in which a stuffy American travels to Europe to claim his father's body and there meets and falls in love with his father's lover's daughter.

### The Private Life of Sherlock Holmes

Tuesday, December 31, 1:30. (Britain, 1970, color, 35mm, 125 min.) with Robert Stephens and Colin Blakely. One of Wilder's most moving, elegant, and personal films hypothesizes why the famous detective may have forsaken emotional attachments for a life of logic, reason, and deduction. Scope print!

*Detail of Red-Figure Bell-Krater (ceramic, Museo Archeologico Regionale "A. Salinas" di Palermo, inv. 2124; Photo: Bruce M. White)*

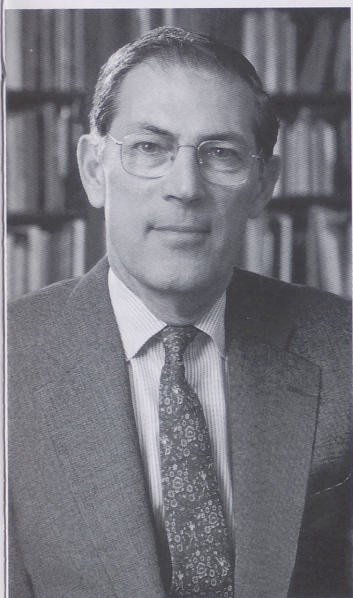




## LECTURES AND TALKS

### Philippe de Montebello

Philippe de Montebello



#### The Changing Vision of Museums

Thursday, December 12, 11:00.

The Womens Council welcomes Philippe de Montebello, director of the Metropolitan Museum of Art in

New York, to speak in Gartner Auditorium. Born in Paris, he attended French schools, graduated from Harvard (magna cum laude), and then from New York University's Institute of Fine Arts. He first joined the Met in 1963, left to lead the Museum of Fine Arts, Houston from 1969 to 1974, then returned to the Met as vice director for curatorial and educational affairs in 1974. He became acting director in 1977, and a year later was appointed director and has served in that role ever since. Tickets \$35 at the Ticket Center.

## Lectures

*This French table fountain (right), made in Avignon in the first half of the 14th century, can be seen in gallery 214 (silver gilt and translucent enamel, h. 31.1 cm, Gift of J. H. Wade 1924.859).*

**The Painted Pot: South Italian Ceramics from Magna Graecia**  
Wednesday, December 4, 6:30.  
Mary Woodward

**The Greeks in Sicily: A New Interpretation of Archaic Morgantina**  
Wednesday, December 11, 7:30.  
AIA talk by Jenifer Neils, Case Western Reserve University



## Gallery Talks and Tours

Free talks leave from the main lobby at 1:30 daily, Saturdays and Sundays at 3:00, Wednesdays at 6:00, selected Thursdays at 2:30, and (during museum art classes) Saturday mornings at 10:30. Talks with special themes are noted here; others are general museum highlights tours. The 1:30 talk on the first Sunday of each month is sign-language interpreted.

#### Time in Art

Sunday, December 1, 1:30 (sign-language interpreted) and Wednesday the 4th at 1:30. Frank Isphording

#### Early Christian and Byzantine Art

Thursday, December 5, 2:30.  
Barbara Kathman

#### Nativity in Art

Saturday, December 7, 10:30,  
Sunday the 8th at 2:30, and  
Wednesday the 18th at 1:30.  
Mary Woodward

#### Photographs from the Collection of the Gund Foundation

Sunday, December 8, 1:30,  
Wednesday the 11th at 1:30, and  
Friday the 13th at 1:30. Saundy Stemen

#### Elizabeth Catlett

Sunday, December 8, 12:30 and  
Sunday the 15th at 1:30 (Kate Hoffmeyer) plus Sunday the 22nd at 1:30 and Sunday the 29th at 1:30 (Anita Peeples)

#### Art of the Ancient Americas: Aztec and Inca

Thursday, December 12, 2:30.  
Dyane Hronek Hanslik

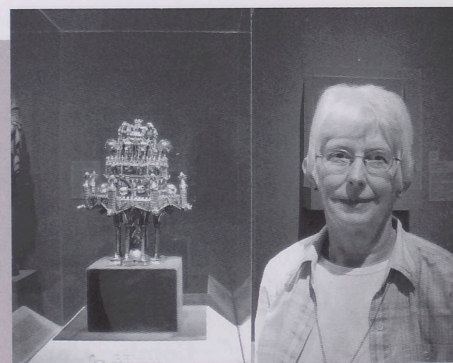
#### Greek and Roman Art

Saturday, December 14, 10:30.  
Patricia Ashton

## PERSONAL FAVORITE

Judy DeVere, administrative assistant in the conservation department, knows behind-the-scenes stories about many works of art. "This French table fountain is the most complete example of this type of object in the world, though probably hundreds were made in the 14th century." Perfumed water would be pumped up through the body and come cascading down over the three levels into a basin underneath. "The figures around the perimeter have little tubes so the water would come out their mouths. It was a kind of entertainment. You didn't have TV, but you could watch this.

"As the water came down, it would turn the wheels and move the bells. Since the water was perfumed, the aroma would fill the room as the fountain operated—like an air freshener. I used to be the assistant in medieval art, and I would ring the bells occasionally.



They have a very sweet sound. A number of years ago, we did an experiment to see if the mechanism would still operate. Since water could have damaged it, we used alcohol, but it turned out the seals were no longer tight enough and it leaked. Not too surprising after 650 years.

"I don't think it's fully appreciated. There's so much to look at—the fine metalwork, the colorful enameling, the mechanism. Each tiny animal has a different face. It's fascinating and absolutely unique."





## Performing Arts

Buy tickets at  
the Ticket Center,  
216-421-7350 or  
1-888-CMA-0033.

### Jazz on the Circle: Slide Hampton and the World of Trombones

Saturday, December 14, 8:00.  
In 1975, Slide Hampton recorded a project—featuring nine trombones and rhythm section—that took the jazz world by storm. Never before had the full beauty and power of the trombone choir been celebrated so completely. This concert marks the



World of  
Trombones

rebirth of the ensemble with 12 of the greatest trombone players on the music scene today—including the accomplished Bill Watrous—coming together to honor and perform with the master, Slide Hampton. Gartner Auditorium. Tickets \$26 and \$19, CMA members \$24 and \$17. Call the Severance Hall box office at 216-231-1111.

### Coming Up:

*Flamenco Festival: Farruquito y su Familia*

Friday, January 24, 7:30 SOLD OUT.

Additional matinee show added:  
Saturday, January 25, 2:00.

"Nothing less than sensational. At 18, Farruquito is already one of the great flamenco dancers of this new century." —*The New York Times*. In his Cleveland debut, Farruquito and his family of gypsy dancers and musicians are sure to set Gartner ablaze! \$30 and \$27; CMA members \$27 and \$25.

## Musart Matinees

### James David Christie, organ

Sunday, December 1, 2:30.  
Acclaimed as one of the finest organists of his generation, Christie is the Distinguished Artist-in-Residence at the College of the Holy Cross, organist of the Boston Symphony Orchestra, and principal keyboardist for the Handel & Haydn Society. He is the newly appointed professor of organ at the Oberlin Conservatory of Music (his alma mater) and makes his CMA debut with a program of works by Marchand, J. S. Bach, Ropartz, Barié, and J. Alain.

### Annual Holiday Concert

Sunday, December 22, 1:30–4:30.  
St. Paul's Episcopal Church Choir, soloists, and instrumental ensemble conducted by Karel Paukert and Steven Plank, and the St. Paul's Episcopal Church Handbell Choir, Cordetta Valthausen, director.

### CWRU Early Music Singers and the CWRU Baroque Orchestra

Friday, December 6, 7:30, Interior Garden Court.  
Ross Duffin conducts Marc Antoine Charpentier's *Messe de Minuit pour Noël* with French carols of the 16th and 17th centuries.

### Seasonal Lute Music

Wednesday, December 18, 6:30, Interior Garden Court.  
Kenneth Bé, playing Renaissance and Baroque lutes, offers sacred music from 16th- and 17th-century Germany and the Netherlands and secular works from England and Scotland to celebrate the spirit of the holiday season.

## Curator's Recitals

### Karel Paukert, organ

Sunday, December 8, 2:30.  
Works by Handel, Bossi, and Pärt

### Karel Paukert, organ

Sunday, December 15, 2:30.  
F. Couperin, de Grigny, and J. Alain

### Karel Paukert, organ with Cordetta Valthausen, handbell soloist

Sunday, December 29, 2:30.  
Seasonal music

## Catlett-inspired Karamu Performance

Friday, December 6, 7:00.

*From Mother to Son* complements the work of artist Elizabeth Catlett, with scenes from *A Raisin in the Sun* by Lorraine Hansberry. Staged by Karamu's Theatre Outreach Performance Series (TOPS). Get free tickets at the Ticket Center.

Holiday Concert







## Drawing Workshop

Saturday, December 21, 10:30–4:00. Intensive class for beginners to advanced. Limit 15. \$80, CMA members \$40; fee includes materials. Registration starts November 26; call the Ticket Center.

## Adult Studio Classes for the Winter

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Contact Seema Rao for further information at 216-707-2655 or [srao@clevelandart.org](mailto:srao@clevelandart.org). Registration begins December 16 at the Ticket Center. Limit 15 per class.

### Discover Portraiture in the Galleries

Eight Fridays, January 17–March 7; choose either morning 10:00–12:30 or evening 6:00–8:30.

Susan Gray Bé, instructor. Discover portraiture in the museum and then create your own. Pastel, pencil, conté, and charcoal portraits inspired by sculpture and paintings, emphasizing form, color, texture, and resemblance. \$140, CMA members \$100.

### Beginning Printmaking

Six Wednesdays, January 15–February 19, 6:00–8:30.

Kate Hoffmeyer, instructor. Introduction to printing methods. \$140, CMA members \$100.

### Drawing

Eight Wednesdays, January 22–March 12, 1:00–3:30.

Jesse Rhinehart, instructor. Visit the collection; work from a live model and still lifes. Media include pencil, charcoal, conté, and ink. \$140, CMA members \$100.

### Beginning Watercolor

Eight Thursdays, January 23–March 13, 9:30–12:00.

Jesse Rhinehart, instructor. \$150, CMA members \$115.

### All-day Drawing Workshop

Saturday, January 18, 10:30–4:00. See description above. \$80, CMA members \$40.

## HOLIDAY CIRCLEFEST

### Winter Lights Lantern Festival and Holiday CircleFest

This year's festival begins Friday evening, December 6 and concludes on Sunday, December 8 from 1:00 to 6:00, as the museum joins a dozen of its neighboring institutions for UCI Holiday CircleFest.

### Winter Lights Lantern Festival Friday Evening, December 6

**Dance Performances** 6:30, 7:00, and 8:15 in the *Environment of Lights* installation on Wade Oval. Installation artists are Michael Guy-James, Carl Johnson, Wendy Mahon, Mark Sugiuchi, and Robin VanLear; choreography by Bill Wade.

**Theatrical Performance** 7:00 Karamu House actors present *From Mother to Son* in Gartner Auditorium.

**Concert** 7:30 CWRU Early Music Singers in the interior garden court.

**All Evening and All Weekend** Lantern displays in the north lobby, interior garden court, and classroom level. Handmade lanterns for sale in the museum store.

**Volunteers** are needed the week of December 2 to prepare for the festival and many, many more for the festival itself. Call Liz Pim at 216-707-2593.



**Holiday CircleFest** 1:00–6:00

**Sunday Afternoon, December 8**

**Gallery Talk** 12:30 Elizabeth Catlett

**Gallery Talk** 1:30 Photographs from the Collection of the Gund Foundation

**Seasonal Music** 1:00 and 2:00 *The Madrigal Singers* from Cleveland Music School Settlement

**Film** 1:30 *Spiritual Voices* (part 2; fee)

**Family Workshop** 2:00–4:30 *Ancient Art Feast*

**Lantern-making Workshop** 2:00–4:30 *Umbrella Lanterns*. Make simple lanterns to carry in the procession

**Gallery Talk** 2:30 *The Nativity in Art*

**Recital** 2:30 Karel Paukert, organ

**Lantern Procession** 5:30 Led by lantern artists and *Environment of Lights* dancers

## Art and Architecture Classes for Families

Four Saturdays, January 11–February 1, 2003. \$60 for parent/grandparent and child; \$30/additional child (call 216-707-2181).

### Architecture:

#### Sketch to Structure

Adult w/child age 8–12, 10:00–11:30. Inspired by the museum's architecture and expansion plans, students create dimensional sketches and playful models.

#### Castles and Palaces

Adult w/child age 6–8, 1:30–3:00. Parents and children work together to create castles, palace interiors, and a gothic throne.

## Family Workshops

### Family Express: Ancient Art Feast

Sundays, December 1, 8, and 15, 2:00–4:30.

Ancient art is the inspiration for this free hands-on workshop for the entire family.

### Sunday Fun Day

Sunday, December 15, 1:30–4:30.

1:30 *Family Tour*

2:00 *Storytelling: Greek Mythology II*

2:00–4:30. *Ancient Art Feast* creative workshop, inspired by ancient art.





## Trip: Mysteries of the Maya

### Ancient Yucatan and Central America

February 7–21, 2003.

Explore the ancient Yucatan and Central America, including Belize's barrier reef, aboard the new 92-guest *Sun Bay II*. As a CMA member, you can discover ancient civilizations and extraordinary riches in the company of other members, along with guests from the Virginia Museum of Fine Arts and Columbia University. February 7–14 and/or February 14–21. See the ancient ruins of Chichen Itza, Tikal, and Palenque, as well as stunning but lesser known sites, and cruise Belize's famed barrier reef. Your study leader will be Susan Bergh, associate curator of ancient art in the Americas. She will add immeasurably to your enjoyment.

For more information or to request a brochure, please call Travel Dynamics at 800–257–5767 (Monday–Friday, 9:00–5:00 EST).

## Year-end Giving

As you consider your year-end gift and tax planning, we hope you will include the Cleveland Museum of Art. Your gift can significantly reduce your taxes, while providing generous support for the museum.

### Annuities

Annuities, which allow for a guaranteed fixed income for life, are a great way to make a substantial gift and secure income as well as receive a charitable deduction.

### Endowments

Add to or create an endowment with the museum and you'll ensure a

year-end deduction while you provide financial strength to the museum. Endowments are an important way to establish a lasting legacy.

### Transfers of Appreciated Assets

A great way to support the museum is through a gift of long-term appreciated securities, even in an uneven stock market. You pay no capital gains tax on the long-term increase in value, and you also receive a tax deduction for the fair market value of the stock at the time of the gift.

For more information, call Karen Jackson, associate director of planned giving, at 216–707–2585.

## Members News

### Please Share Your Enthusiasm

We salute your efforts to introduce your friends and colleagues to the museum and to encourage them to become members. Please keep passing the word, and please reserve the use of your membership card(s) only for those whose names are on the card.

### The Perfect Gift by Telephone

Give the gift that lasts 365 days a year. Call 216–707–2268 today to purchase a gift membership for a friend, family member, or business associate. It's a very special way to introduce someone to a world of great art and to special member privileges.

And now through December 31, when you purchase two gift memberships in the same transaction you get a third one free—a free family membership to give or to keep yourself. Call for details. Happy holidays!

### That Perfect Gift on the Shelf, and a Parking Bonus

When you shop at the museum store, remember to show your membership card to claim your 15% member discount on purchases—another benefit of membership. And, prepare to pay less for park-

ing! During the month of December, members can save up to \$2 on parking with a pretax purchase of \$25 in the store. It's our holiday gift to you as you seek out those holiday treasures. The store staff will validate your parking ticket when you show your membership card. The parking attendant will deduct \$2 from the total cost of your parking.

### Be a Member, Take a Class

One of the privileges of membership is discounted fees for a wide array of classes for kids and adults when you enroll during member priority registration. Remember that your membership must be valid throughout the duration of the class. And speaking of classes . . .

### CWRU Audits, Spring 2003

Members can audit these spring classes for \$75 per class. Call the Ticket Center.

**ARTH 362/462** *Issues in Renaissance Art*. Tuesday and Thursday, 10:00–11:15. Prof. Scallen

**ARTH 374/474** *Impressionism to Symbolism*. Friday, 2:30–5:00. Prof. Ciofalo

**ARTH 250** *Art in the Age of Discovery*. Monday, Wednesday, and Friday, 11:30–12:20. Prof. Olszewski

## MUSEUM STORES DECEMBER SPECIAL



### Stag Ornament and Pin

These charming stag pins and ornaments, plated in 24-karat antiqued gold, are adapted from an ancient Near Eastern sculpture of a gold stag in the CMA collection. Members receive 30% off these items for the month of December.

Regular prices \$12 and \$25

Member's prices \$8.40 and \$17.50

To see more CMA products, please visit our online store at [www.clevelandart.org](http://www.clevelandart.org).





DECEMBER

S M T W T F S  
1 2 3 4 5 6 7  
8 9 10 11 12 13 14  
15 16 17 18 19 20 21  
22 23 24 25 26 27 28  
29 30 31

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

- T Tickets required 216-421-7350
- ✓ Sign-language interpreter
- \$ Admission charge
- R Reservation required



Downtown, a 1999 toned gelatin silver print by Douglas Lucak, in A City Seen

### 1 Sunday Gallery Talk 1:30

Time in Art ✓

Film 1:30 A Song for Martin \$

**Family Workshop** 2:00-4:30 Ancient Art Feast

**Recital** 2:30 James David Christie, organ

**Highlights Tour** 3:00

### 3 Tuesday Highlights Tour 1:30

### 4 Wednesday Gallery Talk 1:30

Time in Art

**Highlights Tour** 6:00

**Lecture** 6:30 The Painted Pot: South Italian Ceramics from Magna Graecia

### 5 Thursday Highlights Tour 1:30

**Galleries of Great Art Talk** 2:30 Early Christian and Byzantine Art

### 7 Saturday Winter Lights Lantern Festival

Environment of Lights (Wade Oval), lantern displays and sales all day

**Gallery Talk** 10:30 The Nativity in Art

**Film** 1:30 Spiritual Voices (part 1) \$  
**Highlights Tours** 1:30 and 3:00

### 8 Sunday Gallery Talk 12:30

Elizabeth Catlett

**Holiday CircleFest** 1:00-6:00 Environment of Lights installation (Wade Oval), lantern sales all day

**Seasonal Music** 1:00 and 2:00 The Madrigal Singers

**Gallery Talk** 1:30 Photographs from the Collection of the Gund Foundation

**Film** 1:30 Spiritual Voices (part 2) \$

**Family Workshop** 2:00-4:30 Ancient Art Feast

**Lantern-making Workshop** 2:00-4:30 Umbrella lanterns

**Gallery Talk** 2:30 The Nativity in Art

**Curator's Recital** 2:30 Karel Paukert, organ

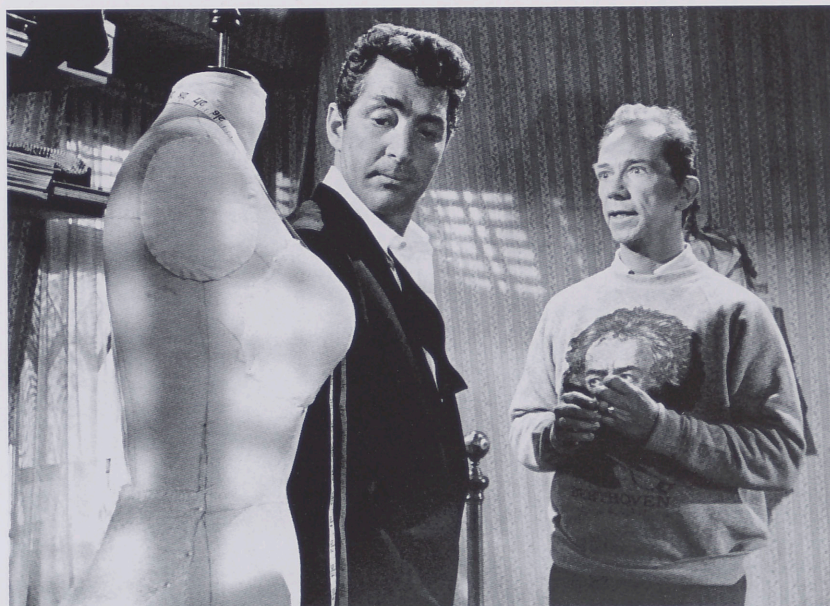
**Lantern Procession** 5:30 begins at north door

### 10 Tuesday Highlights Tour 1:30

**Winter Lights Lantern Festival** 6:00-9:00 Environment of Lights (Wade Oval), dance performances 6:30, 7:00, 8:15; lantern displays and sales

**Performance** 7:00 From Mother to Son

**Concert** 7:30 CWRU Early Music Singers



Kiss Me, Stupid

### 11 Wednesday Gallery Talk 1:30

Photographs from the Collection of the Gund Foundation

**Highlights Tour** 6:00  
**AIA Lecture** 7:30 The Greeks in Sicily: A New Interpretation of Archaic Morgantina

### 12 Thursday Lecture 11:00

The Changing Vision of Museums. Philippe de Montebello \$

**Highlights Tour** 1:30  
**Galleries of Great Art Talk** 2:30 Art of the Ancient Americas: Aztec and Inca

### 13 Friday Gallery Talk 1:30

Photographs from the Collection of the Gund Foundation

### 14 Saturday Gallery Talk 10:30

Greek and Roman Art  
**Film** 1:30 Confession (part 1) \$  
**Highlights Tours** 1:30 and 3:00  
**Jazz on the Circle Concert** 8:00 Slide Hampton \$

### 15 Sunday Gallery Talk 1:30

Elizabeth Catlett  
**Film** 1:30 Confession (part 2) \$  
**Family Tour** 1:30  
**Storytelling** 2:00-3:00 Greek Mythology II

**Family Workshop** 2:00-4:30 Ancient Art Feast

**Curator's Recital** 2:30 Karel Paukert, organ

**Highlights Tour** 3:00

### 17 Tuesday Highlights Tour 1:30

**Winter Lights Lantern Festival** 6:00-9:00 Environment of Lights (Wade Oval), dance performances 6:30, 7:00, 8:15; lantern displays and sales

**Performance** 7:00 From Mother to Son

**Concert** 7:30 CWRU Early Music Singers

### 19 Thursday Highlights Tour 1:30

**20 Friday  
Highlights Tour** 1:30

### 21 Saturday All-day Drawing Workshop 10:30-4:00

\$ \$  
**Film Double Feature** 1:30 Oriental Elegy and Dolce \$  
**Highlights Tours** 1:30 and 3:00

### 22 Sunday Gallery Talk 1:30

Elizabeth Catlett  
**Film Double Feature** 1:30 Elegy of a Voyage and An Elegy from Russia \$  
**Annual Holiday Concert** 1:30-4:30 St. Paul's Episcopal Church Choir, soloists, instrumental ensemble

**Highlights Tour** 3:00

### 24 Tuesday Highlights Tour 1:30

**Winter Lights Lantern Festival** 6:00-9:00 Environment of Lights (Wade Oval), dance performances 6:30, 7:00, 8:15; lantern displays and sales

**Performance** 7:00 From Mother to Son

### 25 Wednesday Museum Closed for Christmas

**26 Thursday  
Highlights Tour** 1:30

**Film** 1:30 Ace in the Hole (The Big Carnival)

### 27 Friday Highlights Tour 1:30

**Film** 1:30 One, Two, Three

### 28 Saturday Film 1:30

Kiss Me, Stupid  
**Highlights Tours** 1:30 and 3:00

### 29 Sunday Gallery Talk 1:30

Elizabeth Catlett  
**Film** 1:30 Avanti!  
**Curator's Recital** 2:30 Karel Paukert, organ with Cordetta Valthauser, handbell soloist

**Highlights Tour** 3:00

### 31 Tuesday Highlights Tour 1:30

**Film** 1:30 The Private Life of Sherlock Holmes



# The Cleveland Museum of Art

A world of great art for everyone

In University Circle  
11150 East Blvd.  
Cleveland, Ohio  
44106-1797

Periodicals  
postage paid at  
Cleveland, Ohio

**Dated Material  
Do Not Delay**

## Admission to the museum is free

POSTMASTER: Send address changes to *The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

**Administrative Telephones**  
216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

**Web Site**  
[www.clevelandart.org](http://www.clevelandart.org)

**Ticket Center**  
216-421-7350 or  
1-888-CMA-0033  
(closes at 8:00 on Wednesday and Friday)

**Membership**  
216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

**Museum Stores**  
Museum  
216-707-2333  
Hopkins Airport  
216-267-7155

**Parking**  
\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

**Sight & Sound**  
Audio guide of the collection. Free.

**General Hours**  
Tuesday, Thursday, Saturday, Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

**Still Lifes Café**  
Closes one hour before museum.  
Oasis Restaurant:  
Sunday brunch 11:00-2:30; reservations recommended; call 216-707-6890

**Ingalls Library Hours**  
Tuesday-Saturday 10:00-5:00,  
Wednesday until 9:00. Slide library by appointment (216-707-2545)

**Print Study Room Hours**  
By appointment only (216-707-2242)  
Tuesday-Friday 10:00-11:30 and 1:30-4:45

**The Cleveland Museum of Art Members Magazine**  
(ISSN 1081-7042)  
Vol. 42 no. 10, December 2002. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

**Staff**  
Donna Brock,  
Laurence Channing,  
Gregory M. Donley,  
Kathleen Mills  
Photography:  
Howard T. Agriesti,  
Gary Kirchenbauer,  
Gregory M. Donley  
Digital scanning:  
Janet Burke,  
David Brichford  
Production:  
Charles Szabla

**P. 4**  
**Meet Charles Venable**



**P. 8**  
**Lost Altarpiece**



**P. 6**  
**Szarkowski Photographs**



**P. 11**  
**Lectures and Talks: Philippe de Montebello**



**P. 10**  
**Film**



**P. 12**  
**Music and Performance**



**P. 15**  
**Calendar**



**P. 13**  
**Lantern Festival**

